

# PRODUCTIONS

*im häuslichen Freundschafts-Kreis*

*für die*

## FLÖTE

*mit Begleitung des*

### Pianoforte

*gesetzt von*

## Ant. Diabelli.

*N.º 38*

*129<sup>tes</sup> Werk.*

*N.º 956.*

*Eigenthum der Verleger. Eingetragen i. d. Vereinsarchiv.*

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- 20 Ngr.*



WIEN, bei A. DIABELLI et COMP.

*k. k. Hof- u. priv. Kunst- u. Musikalienhändler,  
Graben, N.º 1133.*



# Produktionen.

## Periodisches Werk für Flöte und Pianoforte.

Heft.	fl. kr.	Heft.	fl. kr.
1. Mercadante. <i>Cavatine</i> : (Alma grande) . . .	45	32. ——— <i>Detto</i> . Duett: (Seh' ich recht, es ist mein	45
2. Carafa. <i>Ariette</i> : (O cara memoria) mit Variati-	45	Weib) Chor und Tanz . . .	45
onen von Winter . . .	45	33. ——— <i>Detto</i> . Barcarole, Cavat: und Duett: (O	45
3. ——— <i>Cavat. alla Polacca</i> : (Ich soll euch Lie-	45	Gott, wo bin ich) . . .	45
be schenken) und: (Nel cor più non mi	45	34. Auber. <i>Die Braut</i> . Favorit-Stücke . . .	45
sento) mit Variationen . . .	45	Bellini, V. <i>Montechi und Capuletti</i> .	
4. ——— <i>Bolero</i> : (Ognor più tenero) . . .	45	35.36.37. — 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potpourri a . . .	1
5. Rossini, G. <i>Othello. Arie</i> : (Che ascolto) . . .	45	38.39.40. — <i>Norma</i> . 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .	1
6. ——— <i>La gazza ladra. Cav</i> : (Di piacer	45	41.42. Donizetti, G. <i>Belisario</i> . 1 <sup>te</sup> , 2 <sup>te</sup> Potp. a . . .	1
mi balza il cor) . . .	45	43.44. ——— <i>L'Elisir d'amore</i> . 1 <sup>te</sup> , 2 <sup>te</sup> Potp. a . . .	1
7. ——— <i>Detto Cav</i> : (Vieni fra queste braccia)	45	45. Bellini, V. <i>La Sonnambula</i> . 1 <sup>te</sup> , 2 <sup>te</sup> Potp. a . . .	1
8. ——— <i>La Donna del Lago</i> . Rondo mit Var.	45	46. Mozart, W. A. <i>Don Juan</i> . Ouverture . . .	1
9. ——— <i>Detto. Arie</i> : (Ah si pera) und <i>Cav</i> :	45	Donizetti, G. <i>Linda di Chamounix</i> .	
(O mattutini albori) . . .	45	48.49.50.51.52. 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> , 4 <sup>te</sup> , 5 <sup>te</sup> Potp. a . . .	1 15
10. ——— <i>Armida</i> : Schlussgesang mit Variat.	45	53. Verdi, Gius. <i>Nabucodonosor</i> . 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .	1 15
und Duettino . . .	45	54.55. ——— <i>Lieder. Erste Abtheilung</i> .	
11. ——— <i>Der Barbier von Sevilla. Cavat.</i>	45	1. Der Wanderer. 2. Wanderers Nacht-	
(Una voce poco fa) und <i>Cavat</i> . (Ecco	45	lied. 3. Fischerweise. 4. Morgenständ-	
ridente il cielo) . . .	45	chen. 5. Der blinde Knabe. 6. Der	
12. ——— <i>La Donna del Lago. Cav</i> : (Elena!	45	Schmetterling. 7. Lob der Thränen .	
o tu ch'io) und <i>L'Italiana in Al-</i>	45	8. Der Alpenjäger. 9. Aeneas Quelle .	1 15
geri. <i>Cavat</i> : (Soffri o cor) . . .	45	57. ——— <i>Lieder. Zweite Abtheilung</i> .	
13. Bellini, V. <i>Il Pirata. Arie</i> : (Tu vedrai) u. <i>Cav</i> :	45	10. Hymne an die Jungfrau. 11. Die Fo-	
(Nel furor delle tempeste) . . .	45	relle. 12. Frühlingsglaube. 13. Das Wan-	
14. ——— <i>Detto. Arie</i> : (Strazziar l'amato ogget-	45	dern. 14. Wohin! 15. Morgengruss. 16.	
to) u. <i>Cav</i> : (Per te di vane lagrime) . . .	45	Im Haine. 17. Der Neugierige. 18. Un-	
15. ——— <i>Detto. Arie</i> : (Si vincemmo) u. <i>Cavat</i> :	45	geduld . . .	1 15
(Ah come rapida) . . .	45	58. Balfe, M. W. Ouverture zur Oper: <i>Die vier</i>	
16. Paccini. <i>L'ultimo giorno di Pompei. Arie</i> :	45	<i>Haimonskinder</i> . . .	1
(A "ingoder) u. <i>Cav</i> : (Suguesta man concedi)	45	<i>Die vier Haimonskinder</i> . . .	
17. Bellini, V. <i>Il Pirata. Arie</i> : (Col sorriso d'innocen-	45	59.60.61.62. 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> , 4 <sup>te</sup> Potp. a . . .	1 15
za) <i>Cav</i> : (Lo sognai) . . .	45	Donizetti, G. <i>Marie, die Tochter d. Regiments</i> .	
18. Raimondi. <i>Argia. Cav</i> : (Al fianco al mio tesoro)	45	63.64.65. — 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .	1 15
u. <i>Melodie des Liedes</i> : (Nimm diess	45	Flotow, Fr. <i>Alessandro Stradella</i> .	
kleine Angedenken) u. <i>Ad. Gyrometz</i>	45	66.67.68. — 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .	1 15
19. Nicolini u. Zingarelli. <i>Cav</i> : (Or cheso i vicino a	45	Nicolai, O. <i>Die Heimkehr des Verbannten</i> .	
te) u. <i>Cav</i> : (Ombra adorata) . . .	45	69.70.71. — 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .	1 15
20. Pacini u. Rossini. <i>Cav</i> : Didone abbandonata) a.	45	72. <i>Schwedische Volkslieder</i> , ges. v. Jenny Lind .	45
<i>Niobe</i> , u. <i>Preghiera</i> u. <i>Canzonette</i>	45	73. Verdi, G. <i>Ernani</i> . 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .	1 15
aus <i>Othello</i> . . .	45	74.75. ——— <i>Fünf Märsche</i> . . .	1
21. Auber. <i>Die Stumme von Portici</i> . Ouverture .	45	77. Wallace. <i>Maritana</i> . 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .	1 15
22. ——— <i>Detto</i> . Introduction u. Arie der Elvire .	45	78.79. ——— <i>Das Haustheater der Nymphen</i> .	
23. ——— <i>Detto</i> . Guarache und Bolero . . .	45	80.81. ——— 1 <sup>te</sup> und 2 <sup>te</sup> Abtheilung. a . . .	1 15
24. ——— <i>Detto</i> . Trauungszug, Fischer. Chor, 1 <sup>te</sup>	45	Donizetti, G. <i>Lucia di Lammermoor</i> .	
Barcarole und Chor . . .	45	82.83. ——— 1 <sup>te</sup> , 2 <sup>te</sup> Potp. a . . .	1 30
25. ——— <i>Detto</i> . Marktchor, Tarantelle u. <i>Preghiera</i>	45	84.85. ——— <i>Lucrezia Borgia</i> . 1 <sup>te</sup> , 2 <sup>te</sup> Pot. a . . .	1 30
26. ——— <i>Detto</i> . Schlummerlied, Cav. u. 2 <sup>te</sup> Barcarole	45	Meyerbeer, G. <i>Der Prophet</i> .	
27. Herold. <i>Zampa, od. die Marmorbraut. Ouvert.</i>	45	86.87.88. — 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .	1 30
28. ——— <i>Detto</i> . Introd: Cavat: Chor und Lied .	45		
29. ——— <i>Detto</i> . Romanze, Terzett und Quartett .	45		
30. ——— <i>Detto</i> . Trinklied u. Finale des 1 <sup>ten</sup> Acts .	45		
31. ——— <i>Detto</i> . <i>Preghiera. Arie</i> : (Man gehorcht mir	45		
überall) Schifferlied u. Serenade. Chor .	45		

Nº 38.

# ERSTES POTPOURRI

3

nach Motiven der Oper: NORMA, von V. Bellini.

PIANOFORTE.

Andante

grave.

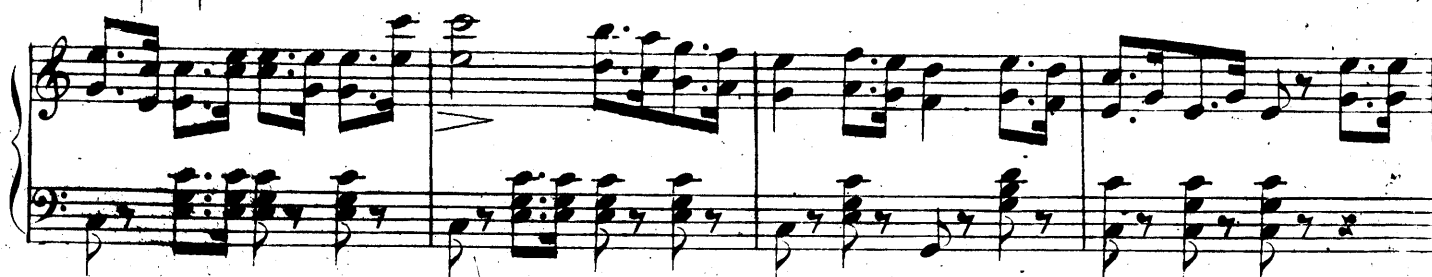


Andante mosso.



D. et C. N° 5604.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a continuous melody in the treble and a supporting bass line. The second system introduces a mezzo-forte (mf) dynamic in the bass. The third system features a forte (f) dynamic in the treble and a piano (p) dynamic in the bass. The fourth system shows a piano (p) dynamic in the treble and a forte (f) dynamic in the bass. The fifth system features a forte (f) dynamic in the treble and a piano (p) dynamic in the bass. The sixth system shows a piano (p) dynamic in the treble and a forte (f) dynamic in the bass. The notation is written in a clear, legible style with standard musical symbols.



The musical score consists of seven systems of staves. The first system includes the markings *ritard.*, *f*, and *a tempo.*. The second system is a continuation of the first. The third system includes the markings *f* and *mf*. The fourth system includes the marking *cresc.*. The fifth system includes the marking *tr.*. The sixth system includes the markings *ga...*, *p*, *cresc.*, and *loco*. The seventh system is a continuation of the sixth. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Andante sostenuto assai.

The musical score consists of seven systems of grand staves (treble and bass clef). The time signature is 12/8, and the key signature has one flat (B-flat). The piece begins with a piano (*p.*) dynamic. The first system shows a melodic line in the treble and a rhythmic accompaniment in the bass. The second and third systems continue this pattern with flowing sixteenth-note passages. The fourth system introduces a *p. dol.* (piano, *dim.*) section with a more sustained melody. The fifth system features a *cresc.* (crescendo) section with a dense, rhythmic texture. The sixth system continues the crescendo, leading into a final section marked *f* (forte) in the seventh system, which concludes with a few final notes and a fermata.

## Allegretto.

The musical score is written for piano and consists of six systems of music. Each system contains a treble staff and a bass staff. The key signature is one flat (B-flat). The tempo is marked "Allegretto." The dynamics range from piano (*p*) to forte (*f*). The score includes various musical notations such as notes, rests, slurs, and articulation marks.

System 1: Treble staff begins with a *fp* dynamic. Bass staff begins with a *p* dynamic. Both staves have a common time signature of C. The music features a mix of eighth and sixteenth notes, with some slurs and articulation marks.

System 2: Treble staff continues with eighth and sixteenth notes. Bass staff continues with eighth and sixteenth notes, featuring slurs and articulation marks.

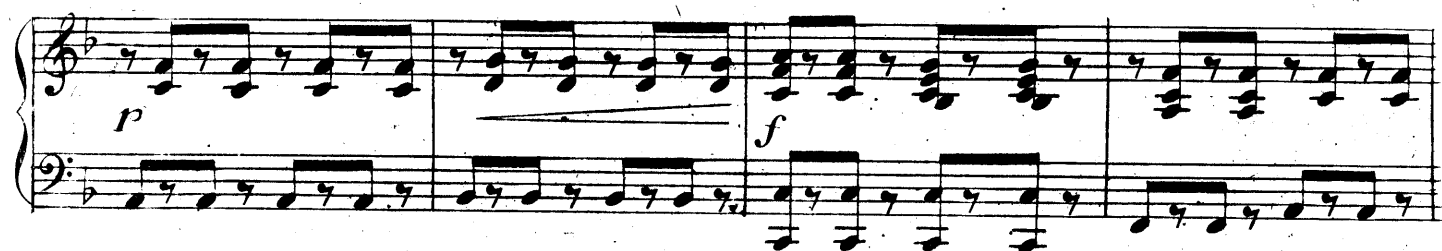
System 3: Treble staff begins with a *f* dynamic. Bass staff begins with a *p* dynamic. The music features a mix of eighth and sixteenth notes, with some slurs and articulation marks.

System 4: Treble staff continues with eighth and sixteenth notes. Bass staff continues with eighth and sixteenth notes, featuring slurs and articulation marks. A *cresc.* marking is present in the middle of the system.

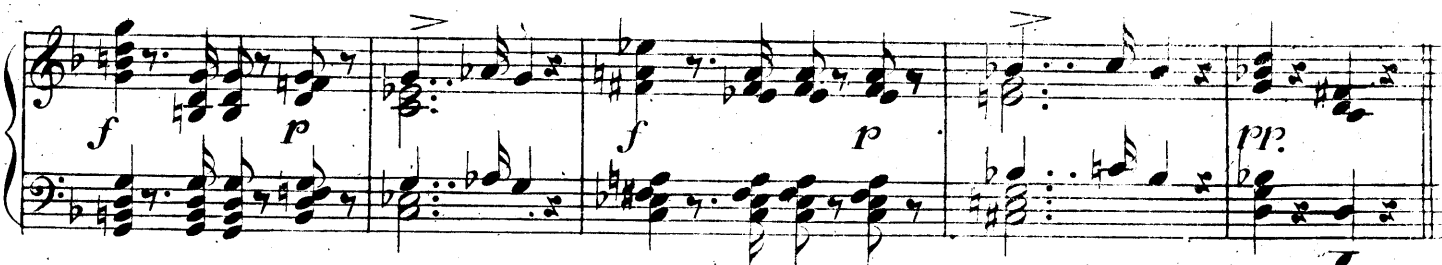
System 5: Treble staff begins with a *f* dynamic. Bass staff begins with a *p* dynamic. The music features a mix of eighth and sixteenth notes, with some slurs and articulation marks.

System 6: Treble staff continues with eighth and sixteenth notes. Bass staff continues with eighth and sixteenth notes, featuring slurs and articulation marks. A *cresc.* marking is present in the middle of the system.





*Andante maestoso.*



*Tempo di Marcia.*

*f*

*p*

*f*

*ff*

*p*

*f*

*p*

*loco*

*mf*

8a.....

8a.....

8a.....

